

Influence of Nigerian hip-pop music on perceived moral values of rural youth in Kosofe local government area of Lagos state

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ABSTRACT

Music influences cultural and moral values, but recent trends in Nigerian popular music show an increase in explicit lyrics referencing drugs, sex, and violence. This shift may affect young listeners' morals, posing a threat to public discipline and social values. This study therefore investigated the influence of hip-hop music on the moral values of rural youth. Using multistage sampling procedure 120 respondents were sampled for the study. Data were collected through structured questionnaires and were analysed using frequency, percentages, Chi-square and PPMC. The findings show that most respondents were male (55.0%), single (86.7%), Christians (70.8%) and more than half were students (52.5%) with secondary education (63.3%) and mean age of 20.3 ± 5 . Also, the majority were from monogamous family (73.3%) with mean household size of 5.8 ± 3 . The level of exposure to Hip pop music was high (53.3%) and the most preferred song was Davido Assurance (1.44). Preference of music was based on the beats. Attitude towards hip-hop music was favourable (53.3%). Interactions with friends ranked highest (1.60) as the source of the hip-hop music. The perceived moral value was low (56.7%). There was significant relationship between parents' occupation, interaction with friends and perceived moral values ($X^2=8.615$, $p<0.05$). Also, there existed a significant relationship between level of exposure of the youth toward hip-hop music and their perceived moral values ($r = 0.202$, $p<0.05$). The study concluded that the perceived moral values of youth in the study area was low. It is recommended that National Broadcasting Commission check and regulate lyrical contents and the broadcasting of any music in the country.

Keywords: Music exposure, Moral values, Rural youth.

INTRODUCTION

From time immemorial, the quest for moral principle is an intrinsic phenomenon which makes social life governable and blissful. As such, every person, irrespective of age, colour, sex or social standing is subject to the dictates of the moral principle. This is because the concept of morality serves a holistic function as it is the bedrock upon which the edifice of a truly righteous and egalitarian society rests (Obasola, 2015). The problem of decline in public morality and national discipline in Nigeria is very alarming; every sphere of life is not spared by this cankerworm which has eaten deep into every facet of the society.

According to Obasola (2015), the greatest problem facing the nation today is the problem of identification of values as this seems to have changed thereby affecting the beliefs and attitudes of youths. Behavioural patterns and the various vices prevalent in communities among Nigerian youths today is worrisome therefore, there is no gainsaying that there is decadence and low level of morality in Nigeria (Ogunrinde, 2016). Many of contemporary popular music as we have it today in Nigeria communicate vulgarity and coarseness to the listeners and this poses a lot of negative effects on the attitude of the youths. Musicians employ indecent words to attract the youth thus creating negative influence. According to Ajijola *et al.*, (2024) hip-hop lyrics and music videos often promote themes of materialism, rebellion, and explicit

content, which could influence the moral perceptions of young listeners.

Contemporary pop music has undoubtedly had its greatest impact on Nigerian youths as they look for role models and individuals to pattern their lives after. Unfortunately, the role models they find in the world of contemporary popular music do not always serve as the best models to follow. Furthermore, the trend towards more dangerous lyrics is culminating today in Nigerian Contemporary popular music and this presents a real threat to the physical health, emotional well-being of especially vulnerable children and adolescents (Ogunrinde, 2016). According to Okpokwasili (2020) one of the most pressing issues is the rise of dangerous lyrics, which often glorify violence, substance abuse, and hypersexuality and exposure to such content can lead to desensitization, making harmful behaviours seem acceptable. Music which exalts sexual immoralities, rebellion against parents, murder, suicide, homosexuality, booze, lust, selfishness, self-glorification, worldly pride, et cetera has dominated the present contemporary popular music of Nigeria. Lyrics have become more explicit in their references to drugs, sex and violence, which may produce significant changes in behaviours and attitudes in young listeners (Abiodun, 2017).

The impact of these themes is particularly worrisome for vulnerable children and adolescents, who are still developing their moral compass. Studies suggest that continuous exposure to negative music content can

contribute to aggressive behaviour, emotional instability, and risky decision-making (Okpokwasili, 2020). Furthermore, the visual representation of pop music, including music videos that feature provocative imagery and unrealistic lifestyles, reinforces these messages, shaping youth perceptions of success and relationships.

Rural youth are not exempted from the influence of hip-hop music, although rural communities in Nigeria often uphold traditional moral values, emphasizing respect, communal living, and cultural heritage. However, the increasing exposure of rural youth to hip-hop music through mobile devices, social media, and satellite television has introduced new perspectives that may challenge these values.

Despite the popularity of hip-hop music, there is limited empirical research on its specific influence on the moral values of rural youth. It is on this basis that the study investigated the influence of Nigerian hip-pop music on perceived moral values of rural youths in Agboyi community of Lagos state. The study specifically ascertains the personal characteristics of the respondents in the study area, determined the level of exposure of respondents to hip pop music, identified their preferred hip pop music, assessed their attitude towards hip pop music, determine the source of Hip pop music and examined the perceived standard of moral values among the respondent in study area.

The study stated this hypothesis that there is no significant relationship between the the level of exposure of respondents to hip hop music and perceived moral values.

METHODOLOGY

The study was carried out in Kosofe Local Government Area of Lagos State. Kosofe is located at the Northern part of Lagos State. It is bounded by (3) other Local Governments namely: Ikeja, Ikorodu and Somolu. It also shares a boundary with Ogun State.

Multistage sampling procedure was employed for the study. Kosefe LG is made up of 5 LCDAs; Agboyi-Ketu, Agbado/Oke-Odo, Ikosi-Isheri, Ejigbo, and Isolo, 20% of the LCDA was selected to give 1 LCDA (Agboyi Ketu). Agboyi Ketu comprises of three communities i.e Agboyi 1, Agboyi 2 and Agboyi 3 all the three communities were sampled for the study. Snowball technique was used to compile list of respondents from each community and simple random sampling was employed in selecting 50% of youth from the compiled list to give a total of 120 respondents for the study.

Exposure of respondents to hip pop music was measured by presenting respondents with statements describing actions related to listening to hip-hop music

and were asked to indicate the extent they engage in each activity with response options of to larger extent, to a lesser extent and not at all. The response options were scored as 2,1, and 0 respectively. Mean was generated and was used to categorize exposure into high or low.

Preferred hip pop music of the respondents: A list of trending hip hop songs was provided, and respondents were asked to choose their most preferred, preferred and not preferred songs. The response options were assigned scores of 2,1, and 0 respectively.

Attitude of youth towards Hip pop music in the study area: Respondents were asked to indicate their level of agreement with a list of negatively and positively worded statements with response options Strongly agree, Agree, Undecided, Disagree and Strongly disagree. With scores of 5, 4,3,2,1 respectively for positive statements and reversed order for negative statements. Mean was generated and was used to categorize attitude into favourable and unfavourable.

Sources of Hip pop music: A list of sources of hip pop music was presented to respondents such as Internet, Friends, TV etc. from which the respondents were asked to indicate the frequency of accessing those sources with response options of always, rarely and never, with assigned scores of 2, 1, and 0 respectively.

Perceived moral values of the youths: A list of statements on moral values were presented to the respondents with response option of Strongly agree, Agree, Undecided, Disagree and Strongly disagree. With scores of 5,4,3,2,1 respectively. Mean was generated and was used to categorize into high and low perceived moral values.

RESULTS AND DISCUSSIONS

Personal characteristics

Table 1 shows that 45.8% of the respondents were less than 18 years of age, 23.3% were between 18 and 22 years. Also, 15.8% were between 23 and 27 years while 15.0% were above 27 years old. The mean age of 20.3 ± 5 implies that most of the respondents were still very much in their youthful years, and this could influence their interest listening to hip hop music. Gbogi (2016) found that Nigerian hip-hop music plays a significant role in shaping youth subcultures, with young individuals frequently engaging with the genre as part of their identity formation. Also, 55.0% of the respondents were male while 45.0% were female as revealed in Table 1 young boys may have greater exposure to hip-hop music, which could influence their attitudes and moral perceptions differently than women. As regards religion, Table 1 shows that majority (70.8%) of the respondents were Christians, 24.2% were Muslims while a very low percentage

(5.0%) were practicing traditional religion. Furthermore, majority (63.3%) of the respondents had secondary education, level of educational might positively influence their desired interest towards hip pop music.

On type of school attended, Table 1 shows that majority (76.7%) of the respondents attended public schools while 23.3% attended private schools. In public schools, the level of exposure of students to hip hop music tends to be heightened than in private schools as asserted by Ogunrinade (2016) that the impact of music is instantly visible in many public

schools in Nigeria. The result on family type in Table 1 reveals that majority (73.3%) of the respondents were from monogamy family while 26.7% o were from polygamy. The family type from which youths come could influence their interest of listening to hip pop music as their home trainings, family beliefs, values and religions differ among them. Jackson (2018) opined that family background significantly affects how teenagers interpret hip-hop lyrics, influencing whether they focus on beats or lyrical content. Also 60.8% had interaction with friends which could influence their exposure to Nigerian hip-hop music.

Table 1 Distribution of respondents based on personal characteristics

Variables	Frequency	Percentage	Mean	SD
Age (Years)		20.3	5	
<18	55	45.8		
18-22	28	23.3		
23-27	19	15.8		
>27	18	15.0		
Sex				
Male	66	55.0		
Female	54	45.0		
Religion				
Christianity	85	70.8		
Islam	29	24.2		
Traditional	6	5.0		
Educational level				
No formal education	5	4.2		
Primary education	21	17.5		
Secondary education	76	63.3		
Tertiary education	18	15.0		
Type of school attended				
Public	92	76.7		
Private	28	23.3		
Family type				
Mono	88	73.3		
Polygamy	32	26.7		
Interaction with friends				
Always	73	60.8		
Once a while	47	39.2		

Sources of hip-hop music

On source of hip hop music, Table 2 shows that friends (1.60) ranked 1st of the sources that rural youths obtain hip hop music. This could be as a result of interactions that exist among the rural youths. This is followed by

television (1.52)and parties (1.23) that ranked 2nd and 3rd. However, internet with lowest mean (1.10) ranked 5th as the source of hip hop music for rural youth. This could be adjudged to easy transference of music through bluetooth, sender or flash share which do bot require use of data.

Table 2 Distribution of respondents based on source of hip-hop music

Sources	Always	Rarely	Never	Mean	Rank
Internet	50 (41.7)	32 (26.7)	38 (31.7)	1.10	5 th
Friends	82 (68.3)	29 (24.2)	9 (7.5)	1.60	1 st
Radio channel	47 (39.2)	52 (43.3)	21 (17.5)	1.21	4 th
Television	73 (60.8)	38 (31.7)	9 (7.5)	1.53	2 nd
Parties	58 (48.3)	32 (26.7)	30 (25.0)	1.23	3 rd
Clubs	43 (35.8)	20 (16.7)	57 (47.5)	0.88	6 th

Exposure of respondents to hip-hop music

The result in Table 3 reveals that majority of the respondents to a large extent learnt their dancing styles from the hip hop music (60.0%), loved to sing along when hip hop music is being played (64.2%), repeatedly play their favourite hip hop music (66.7%) and loved to talk about the artiste of their favourite

(60.0%). The result in Table 4 further shows a high level (53.3%) of exposure to hip hop music. This could be because most of the hip hop music are accessible through digital tools such as mobile phones using different social media platforms. Hesmondhalgh & Meijer (2018) asserts that digital tools have increased the mobility of consuming music and possibility of sharing it. .

Table 3 Distribution of respondents based on level of exposure of respondents to hip-hop music

Statements	To a larger extent	To a lesser extent	Not at all
Listening to hip hop music taught me the slangs i know	52 (43.3)	43 (35.8)	25 (20.8)
The dancing styles i know are from the hip hop music	72 (60.0)	33 (27.5)	15 (12.5)
I love to sing along when hip hop music is being played	77 (64.2)	27 (22.5)	16 (13.3)
I listen to radio stations that plays this hip hop music often	60 (50.0)	38 (31.7)	22 (18.3)
I often download the hip hop music that ranks among the top first five	58 (48.3)	40 (33.3)	22 (18.3)
I repeatedly play my favourite hip hop music	80 (66.7)	31 (25.8)	9 (7.5)
I know the radio stations that plays hip hop music	50 (41.7)	40 (33.3)	30 (25.0)
I love to talk about the artiste of my favourite	72 (60.0)	31 (25.8)	17 (14.2)
The artiste of my favourite hip hop music influenced my sense of dressing	48 (40.0)	25 (20.8)	47 (39.2)
I prefer hip hop music to other genres of music	49 (40.8)	45 (37.5)	26 (21.7)

Table 4 Categorisation of respondents based on level of exposure of respondents on Hip-hop music

Level of exposure	Frequency	Percentage	Minimum	Maximum	Mean	SD
Low (0-13.1)	56	46.7	0	20	13.2	4.8
High (13.2-20)	64	53.3				
Total	120	100.0				

Preferred hip-hop music of the rural youths

Results in Table 5 show that Davido- assurance with highest mean of 1.44 ranked 1st as the most preferred hip hop music listened to by the respondents, this suggests a preference for themes of love and luxury often associated with his music This was followed by Olamide- 'science students' with mean of 1.37 and ranked 2nd reflecting the appeal of energetic, street-

inspired lyrics while Adekunle gold - 'iree'(1.36) ranked 3rd suggesting interest in motivational and reflective songs. While motivational songs like "Ire" encourage positive moral values, the popularity of songs with explicit or controversial lyrics, such as "Science Students," may indicate an increasing exposure to drugs and street influence, potentially shaping youth perceptions and behaviours.

Table 5 Distribution of respondents based on preferred hip-hop music of the rural youths

Preferred pop music	Most preferred	Preferred	Not preferred	Mean	Rank
Tiwasalvage/reminsence/slimcase codeine diet	55 (45.8)	36 (30.0)	29 (24.2)	1.21	11 th
Reminsence- 'amani problem	32 (26.7)	37 (30.8)	51 (42.5)	0.84	16 th
Olamide - 'motigbana'	66 (55.0)	23 (19.2)	31 (25.8)	1.29	5 th
Wizkid- 'soco'	68 (56.7)	27 (22.5)	25 (20.8)	1.35	4 th
Mr real- 'legbegbe'	51 (42.5)	40 (33.3)	29 (24.2)	1.18	12 th
Adekunle gold - 'iree'	66 (55.0)	31 (25.8)	23 (19.2)	1.36	3 rd
Brymo - 'arambe'	36 (30.0)	38 (31.7)	46 (38.3)	0.91	17 th
Darey art alade; 'gbadura fun mi'	61 (50.8)	25 (20.8)	34 (28.3)	1.23	10 th
Cobhamsasuquo- 'ordinary people'	29 (24.2)	31 (25.8)	60 (50.0)	0.74	19 th
J.martins- 'cool temper'	29 (24.2)	33 (27.5)	58 (48.3)	0.76	18 th
Timidakolo- 'iyawo mi'	55 (45.8)	31 (25.8)	34 (28.3)	1.17	13 th
Slim case- 'is a goal'	62 (51.7)	30 (25.0)	28 (23.3)	1.28	6 th
Tuface- 'african queen'	48 (40.0)	29 (24.2)	43 (35.8)	1.04	15 th
Obiwon- 'pick it up'	18 (15.0)	27 (22.5)	75 (62.5)	0.52	20 th
Kiss daniel- 'yeba'	60 (50.0)	32 (26.7)	28 (23.3)	1.27	7 th
Davido- 'assurance'	72 (60.0)	29 (24.2)	19 (15.8)	1.44	1 st
Davido- 'skelewu'	58 (48.3)	34 (28.3)	28 (23.3)	1.25	9 th

Small doctor- 'penalty'	52 (43.3)	31 (25.8)	37 (30.8)	1.13	14 th
Olamide- 'science students'	68 (56.7)	28 (23.3)	24 (20.0)	1.37	2 nd
Idowest ft. slimcase- 'shepeteri'	60 (50.0)	31 (25.8)	29 (24.2)	1.26	8 th

Reasons for preference of hip hop music

Table 6 reveals that majority of the respondents preferred certain type of music due to the beats, melody and the artist while very few were concerned about the lyrics. Olamide- 'science students' was preferred because of the beats (84.2%), as well as Idowest ft. slimcase- 'shepeteri' (84.2%). Also 79.2% preferred Davido 'skelewu' and small doctor 'penalty' songs because of the beats. Out of 20 songs listed in the preference for hip pop music, most of the youth

tend to love fast beat songs without paying attention to the lyrics. Nzinga & Medin (2018) affirms that rhythm and melody play a significant role in emotional stimulation, often overshadowing lyrical meaning. Since lyrical content is often overlooked, youth may unintentionally absorb messages related to substance use, street culture, or aggressive behavior embedded in some songs. As a result of this, they may be more susceptible to unconscious influences on values and attitudes

Table 6 Distribution of respondents based on reasons for respondents preference of hip-hop music

Preferred pop music	Reasons			
	Beats	Melody	Lyrics	Artiste
Tiwa salvage/reminiscence/slimcase codeine diet	89 (74.2)	82 (68.3)	47 (39.2)	57 (47.5)
Reminiscence- 'amani problem	78 (65.0)	71 (59.2)	43 (35.8)	62 (51.7)
Olamide - 'motigbana'	87 (72.5)	86 (71.7)	46 (38.3)	59 (49.2)
Wizkid- 'soco'	91 (75.8)	78 (65.0)	44 (36.7)	74 (61.7)
Mr real- 'legbegbe'	86 (71.1)	77 (64.2)	46 (38.3)	60 (50.0)
Adekunle gold - 'iree'	74 (61.7)	85 (70.8)	49 (40.8)	75 (62.5)
Brymo - 'arambe'	73 (60.8)	69 (57.5)	39 (32.5)	50 (41.7)
Darey art alade; 'gbadura fun mi'	73 (60.8)	83 (69.2)	58 (48.3)	68 (56.7)
Cobhamsasuquo- 'ordinary people'	66 (55.0)	70 (58.3)	53 (44.2)	61 (50.8)
J.martins- 'cool temper'	76 (63.3)	68 (56.7)	43 (35.8)	52 (43.3)
Timidakolo- 'iyawo mi'	73 (60.8)	84 (70.0)	67 (55.8)	68 (56.7)
Slim case- 'is a goal'	88 (73.3)	74 (61.7)	38 (31.7)	67 (55.8)
Tuface- 'african queen'	75 (62.5)	77 (64.2)	50 (41.7)	64 (53.3)
Obiwon- 'pick it up'	69 (57.5)	66 (55.0)	50 (41.7)	57 (47.5)
Kiss daniel- 'yeba'	93 (77.5)	83 (69.2)	45 (37.5)	73 (60.8)
Davido- 'assurance'	92 (76.7)	85 (70.8)	43 (35.8)	79 (65.8)
Davido- 'skelewu'	95 (79.2)	73 (60.8)	35 (29.2)	79 (65.8)
Small doctor- 'penalty'	95 (79.2)	69 (57.5)	39 (32.5)	77 (64.2)
Olamide- 'science students'	101 (84.2)	75 (62.5)	46 (38.3)	83 (69.2)
Idowest ft. slimcase- 'shepeteri'	101 (84.2)	78 (65.0)	45 (37.5)	86 (71.7)

*Multiple response

Attitude of the youth towards pop music

Result in Table 7 shows that more than half of the respondents (53.3%) had favourable attitude towards hip hop music while 46.7% had unfavorable attitude. This implies that most of the rural youths enjoyed listening to the hip hop music with or without negative lyrics. A favorable attitude toward hip-hop music may

lead to greater exposure to it, which can influence young people's beliefs and behaviors. If the dominant lyrical content promotes self-expression, resilience, and social awareness, it can have positive moral implications. However, if young people are exposed to music that magnify risky behavior or derogatory language, there is a risk of internalizing negative values that could shape values and behaviour.

Table 7: Distribution of respondents based on level of attitude of the youth towards pop music

Level of attitude	Frequency	Percentage	Minimum	Maximum	Mean	SD
Unfavourable (21-46.5)	56	46.7	21	69	46.6	7.4
Favourable (46.6-69)	64	53.3				
Total	120	100.0				

Perceived standard moral values

Result in Table 8 shows that majority of the respondents agreed that hip hop dance trend influences immoral dance style amongst youths (66.6%), hip hop

music videos propagate alcoholism as an acceptable behavior (55.9%), youths have taken to different hair styles that do not spell modesty as seen on hip hop musicians and their music video (72.5%) and 69.2% agreed that tattoos and piercings have been promoted amongst the youth because they are seen on musicians and music videos. Furthermore the result in Table 9 shows that perceived standard moral value was low among 56.7% of the respondents. This suggests that the hip hop music listened to by the rural youths had influence on their moral values. Music has the power to culturally, morally, and emotionally influence the

society. Ajijola *et al.* (2024) found that continuous exposure to hip hop music can lead to moral decline. According to Haunga (2016). Musicians are known to be carriers of influence and most of their song lyrics centers on sex, drugs and violence which has negative influence on listeners particularly youth. Exposure to negative issues such as sex, drugs can lead to unacceptable moral values and positive influence such as hard work, love, respect, patience, hope and perseverance can lead to acceptable moral values to our society.

Table 8 Distribution of respondents based on perceived standard moral values

Perception statements	SA	A	U	D	SD
1. Hip hop dance trend influences immoral dance style amongst youths	46(38.3)	34(28.3)	17(14.2)	6(5.0)	17(14.2)
2. Dance style influence participation in parties and clubs and therefore brings about morally unacceptable behaviours	45 (5.8)	34(28.3)	20(16.7)	7(5.8)	14(11.7)
3. Hip hop music videos propagate alcoholism as an acceptable behavior	38(31.7)	29(24.2)	27(22.5)	11(9.2)	15(12.5)
4. Youths have taken to different hair styles that do not spell modesty as seen on hip hop musicians and their music video	47(39.2)	40(33.3)	15(12.5)	5(4.2)	13(10.8)
5. Tattoos and piercings have promoted amongst the youth because they are seen on musicians and videos vixens	54(45.0)	29(24.2)	11(9.2)	14(11.7)	12(10.0)
6. Hip hop music breeds immorality	34(28.3)	38(31.7)	22(18.3)	8(6.7)	18(15.0)
7. Nudity and indecent dressing is propagated by hip music song lyrics and music videos	51(42.5)	29(24.2)	20(16.7)	8(6.7)	12(10.0)
8. Youths have embraced sagging habits which is a common feature amongst the trending hip hop artistes	53(44.2)	31(25.8)	12(10.0)	9(7.5)	15(12.5)
9. Half nude dress culture by the youth is what they see in the musical videos of their favourites artiste	46(38.3)	37(30.8)	12(10.0)	5(4.2)	20(16.7)
10. Youth spend more on hard drinks as they initiate their favourite artiste who like showing off with alcohol in their musical videos	44(36.7)	30(25.0)	16(13.3)	7(5.8)	23(19.2)

Table 9 Distribution of respondents based on level of perceived standards of moral values

Level of moral values	Frequency	Percentage	Minimum	Maximum	Mean	SD
Low (12-37.0)	68	56.7	12	50	37.1	8.3
High (37.1-50)	52	43.3				
Total	120	100.0				

Pearson correlation analysis between the level of exposure towards hip-hop music and perceived standard moral values

Result in Table 10 shows that there was a significant correlation between level of exposure of the youth towards hip hop music ($r=0.202$, $p<0.05$) and their

perceived moral values.. This implies that level of exposure towards hip hop music has an influence on the perceived moral values of the rural youths. This means that the more the rural youths listened to the hip hop music, the more they get used to the messages passed across in the music which could negatively influence their lifestyles and behaviour.

Table 10: Result of Pearson correlation analysis between the level of exposure towards hip-hop music and moral values

Variable	r value	p value	Decision
Level of exposure	0.202	0.027	Significant

CONCLUSION AND RECOMMENDATIONS

The study concluded that most of the respondents were young, male, single, averagely educated. Their preference for hip pop music was based mainly on the beats. The youth in the study area showed a positive attitude towards hip pop music. It was discovered that through interactions with friends and use of mobile phones has been identified as the major sources of hip pop music. Their perceived standard moral values were identified to be low among the youth in the study area.

Based on these conclusions, it is recommended that;

1. Artistes should serve as positive role models for the youth through their lifestyles, dress code and lyrics in their song.
2. The entertainment industry as well as artistes should produce videos with more positive themes about relationships, peace, respect, love, drug avoidance, non-violent conflict resolution, sexual abstinence, pregnancy prevention and avoidance of promiscuity.
3. National Broadcasting Commission (NBC) should check and regulate lyrical content, production and the broadcasting of any music

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